SAN FRANCISCO ART ASSOCIATION
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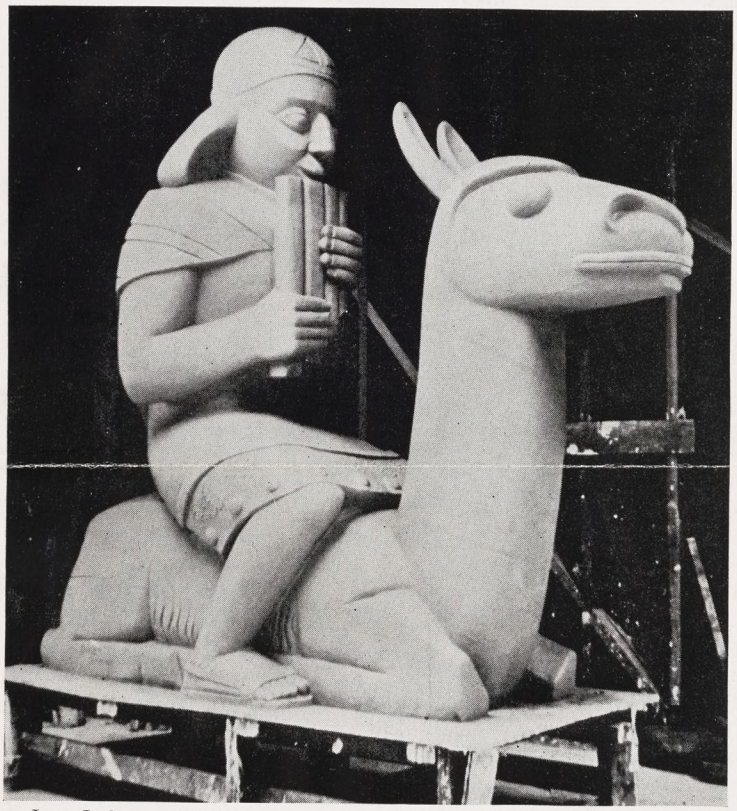
An Exposition in the Making

Artists Make Real Contribution to 1939 Fair

By Mildred Rosenthal



Inca Indian and Llama. *By* Sargent Johnson.
Golden Gate International Exposition.

The center of interest in the Bay Region lies, these days, in the grounds of the Golden Gate International Exposition, due to open on the newly created island in San Francisco Bay, February 18, 1939. And what a bee hive of activity the Fair grounds present! Sewers are being laid, huge trees transplanted, buildings and courts being rushed to completion; plumbers, carpenters, mechanics, gardeners, artisans and artists are feverishly at work building together for what will become this region's most stimulating project of twenty years.

The art of the Exposition is, of course, too big a subject to be covered in one issue of this Bulletin, and we will endeavor to present in later numbers work that is too undeveloped to be discussed at this time. Most of the mural paintings are still in the artists' studios, though line drawings, enlarged from completed designs, are now beginning to appear on the walls of some of the buildings. Atop tall scaffoldings men and women have begun the work of tracing and drawing on the huge wall areas, some of them 60 by 180 feet.

In view of the temporary character of an Exposition, many media that have engrossed local mural painters in the past few years have been discarded as unnecessarily expensive. The very permanence of mosaic and fresco, which have taken such hold as mural decoration in the west have excluded them as exposition material. But search for new methods has produced some startlingly beautiful and original ideas. An outstanding example is the mural decoration *The Peacemakers* by Margaret, Esther and Helen Bruton, about to be placed in the Court of Pacifica.

This mural, 144 feet long and 57 feet high, is composed of wood fibre boards, each 4 by 8 feet, carved in low relief and painted in oil with background of metal leaf shellacked. The porous quality of the board has absorbed the paint completely so that it resembles travertine. The color scheme is of terra cottas

and reds, blue, greens and gold.

The theme of *The Peacemakers* is the peaceful relationship of the Pacific Peoples, the left side portraying the various civilizations of the Orient, and the right side those of the Occident. A Buddha and draped female figure form the focal point of the design. When in place the mural will be the dominant note of color in the court.

Before proceeding to the other exposition murals we must discuss further the court of Pacifica, which incidentally may rightly be called the *San Francisco Art Association Court*. Architect, sculptors and painters (all Art Association members) have produced what is to us the most distinguished spot in the grounds. The interrelated play of ideas that must have been a part of its conception is quite apparent and the result is most arresting. There will undoubtedly be conflicting opinions regarding individual contributions, but we cannot imagine anyone just passing by this tremendously interesting spot.

Ralph Stackpole's towering *Pacifica* is now placed. The scintillating prayer curtain of metal shimmers behind it. We could, however, hear no tinkle, which, we understand, should be created by the force of winds rushing through it. Apparently the Exposition designers have done too thorough a job of eliminating our natural elements from the Fair Courts and to stimulate the sway of the curtain, a motor is being installed.

The central fountain, designed by Timothy Pfleuger, as is the entire court, is practically complete—the sculptured figures symbolizing *India, Polynesia, China, Inca Indians, Islands of the Pacific, North America, South America, North American Indians and Modern Women* executed by Jacque Schnier, Brents Carlton, Helen Phillips, Sargent Johnson, Adaline Kent, Ruth Cravath Wakefield, Cecilia Graham and Carl George respecitvely, are in place—as lively and well organized a group as one could find. Colored lights concealed beneath the water will create a rainbow cascade that will play about the sculptured pieces and from the base of the giant statue of Pacifica, a cascade of water, also brilliantly illuminated, will flow into the fountain.

Color is playing a bigger part in the Golden Gate International Exposition than was the case in our Panama Pacific Exposition of 1915, where the natural color of the travertine courts formed the background. In our present Fair the entire group of structures that comprise the courts will be in soft tones of rose and mauve, blues and greens. Only small areas are now painted and the actual color to be determined upon is still in process of experimentation.

Two of the murals in the tracing stage on the grounds are those of *California* by Herman Voltz, designed for the Federal Building. A *W. P. A. Federal Art Project*, these murals are being executed under Voltz's direction, by a staff of about 25 artists. Here, again, we observed quite a departure in method of mural decoration. The facade of the Federal Building is built of California Redwood ply boards, and the two murals (60 by 160 feet each) are being painted directly upon the wood, which has been given a thin coat of white paint. The design depicts the *Conquest of the West* and one observes many fine portraits of historic characters among the moving mass of figures. Such persons as Kit Carson, Luther Burbank, Father Junipero Sierra and Tim Pflueger take their place in this representation of early and present day life in California. Voltz has used pure color in flat, posterlike pattern, and has achieved quite a rich result through the excellence of his organization.

Among the artists whose studios we visited are Dorothy Puccinelli at work on the murals to be placed in the South Tower, and Nelson Poole, engaged also in two murals for the West Tower. Other artists whose work will complete the group of murals in these towers, but whose work we have not yet seen, are Helen Forbes and Frank Bergman.

The Puccinelli and Forbes murals, which lead into the Section of Houses and Gardens, portray *The First Garden*. Depicting the story of Adam and Eve, they are utilizing tree forms and animals as well as the characters of the first man and woman. Though the murals are incomplete, the cartoons present a design rich in form and color. The artists are using regulation oil on canvass.

Nelson Poole's canvasses present the spirit of early *California at work*, and modern *California at play*. Here, too, the incompleteness of the murals prevented a real evaluation, but the first cartoons, lovely in color and quality, give sufficient promise of what is to come.

Among other Art Association painters who are working on Exposition projects and whose work will be reviewed in a later issue are John Stoll, Lucien Labaudt, Maynard Dixon, Antonio Sotomayor and Robert Howard.

Raymond Puccinelli is represented by a piece of sculpture, *Flora*, placed in one of the four pavilions that lead into the main exhibit structures. Opposite, similarly placed, is Ettore Cadorin's *Land*. Cadorin is also respon-

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South America. *By* CECELIA GRAHAM. Pacifica (background.) *By* RALPH STACKPOLE.
Court of Pacifica, Golden Gate International Exposition.

Bender Gifts at Mills Gallery

A magnificent collection of Oriental scrolls, books, drawings, paintings and decorative arts are now being shown in the Art Gallery of Mills College.

The exhibition, which represents but a part of Albert Bender's contributions to Mills College Library and Art Department during the past decade, have been arranged by Dr. Alfred Neumeyer and Dr. Evelyn Steel Little. It includes a wealth of rare and beautiful material much of which has not been previously shown.

A tea honoring Albert Bender was given by Mills College at the pre-view December 4.

Student Exhibition

The California School of Fine Arts opened its annual Students' Christmas Show at a preview on Friday, December 2.

Typical of the Christmas Exhibition, this annual is juried and hung by the students themselves, and includes work executed by the students outside of school hours.

Cash awards, presented by the Art Association, The Alumni Association of the School and the Student Body were as follows:

San Francisco Art Association awards:

Oil Painting, Charles Garrison; Graphic Art, Beverly Leslie; Sculpture, Micaela Mar-

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Art Association Members Gallery

WITH THE SHOWING of wood carvings and drawings by Avis Zeidler, which are on exhibition at the San Francisco Museum of Art through December 20, the Art Association Members' gallery concludes its first year. The previous exhibition which presented pastels by Marion Cunningham and sculpture by Adaline Kent created very favorable comment.

That the gallery has been successful is beyond question, and yet there is much that can be done to completely fulfill its purpose. One of these things is the stimulating of sales. Most visitors are not in the habit of considering a museum in the same terms as a commercial gallery and it is natural that this should be so. But a little education and publicity may serve to inform the interested public that sales contribute quite decidedly to a museum's prestige.

New Members

Active Artist: Helen Forbes (reinstated), Fay Morgan Taylor, Margaret Peterson, Vladimir Nemkoff.

Associate Artist: Will Dakin, Virginia del Castillo, Jean Hart, Mrs. Ward Montague.

Artists Hold Party

Artist members of the Art Association gathered at the school on Tuesday, November 9, to enjoy an evening of relaxation and fun in what is considered to be the most successful party in a long time. Gay scarfs were part of each guest's attire, a prize having been offered for originality in arrangement. Good music, dancing and an excellent buffet supper contributed to the evening's enjoyment.

Albert Bender's St. Patrick tie, arranged quite unconventionally, won the prize for the scarf arrangement.

To Harriet Wheden and Ruby Adair, who managed the affair and infused such good spirit into it, those present are indebted.

New York Fair Invites Western Artists

THE NEW YORK World's Fair 1939 Incorporated announces an Exhibition of Contemporary American Art open to painters, sculptors, and graphic artists.

To ensure a thoroughly representative and democratically-selected Exhibition to which artists from all sections of the country will be given an opportunity to submit their work on equal terms, a country-wide series of Committees of Selection has been appointed. *These Committees of Selection will pass on all work submitted for the Exhibition.* The Committees have complete freedom of choice in making their selections. The Exhibition expects to exhibit all works of art passed by them. The Exhibition, however, reserves the right of refusal in special cases.

Bay Region Artists desiring to submit work to the Northern California Jury will send their work to the San Francisco Museum of Art, February 1 to February 8, 1939.

Due to limitation of space, no painting more than fifty-six inches in width and ninety-six inches in height, *including frame* (which, it is requested, will not exceed four inches in width), and no sculpture the base of which measures more than eighteen square feet, or which measures more than five feet in any dimension except height will be accepted for the Exhibition. Size limitations for reliefs and plaques will be the same as for paintings.

Prints and drawings should be submitted unframed and matted in the standard sizes of 14″ x 19″ for smaller prints and drawings and 18″ x 22″ for larger prints and drawings. Clean, white, strong, hinged mats of good quality should be used. All accepted prints and drawings will be shown unframed.

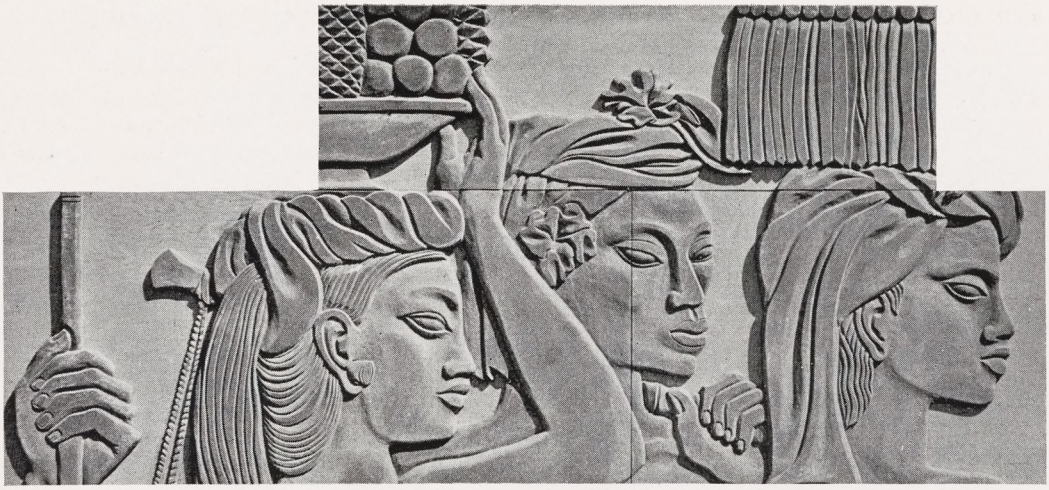
No artist will be represented in the Exhibition by more than one work, except in the case of painters and sculptors, who may also submit *prints* to the Graphic Art Committee, and if their work is passed by that Committee, may be represented in that field by *one print* as well as in the field of painting *or* sculpture. Artists may not present more than two works to the Committee of Selection.

Juries for Northern California are:

Painting: Victor Arnautoff, Lucien Labaudt, Maurice Sterne: Grace McCann Morley, Chairman.

Sculpture: Beniamino Bufano, Sargent Johnson, Ralph Stackpole: Ottarino Rochi, Chairman.

Graphic Arts: Nicholas Dunphy, Gene Kloss, Roi Partridge: Bea Haberl, Chairman.



Three units from mural *The Peacemakers*. Court of Pacifica, Golden Gate International Exposition.
By MARGARET, ESTHER *and* HELEN BRUTON.

An Exposition in the Making

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sible for the large sculptured figures representing *The Moon and Dawn* and *The Evening Star* in the court of the South Gardens. In the Court of Reflections are the bas reliefs of David Slivka, *Abundance* and *Fertility*. Four smaller relief panels by Michael Von Meyer representing *Beauty*, *Knowledge*, *Music* and *Labor* are also a part of the design of the walls for this court. On the South Wall of the Court of Flowers is a mural by Lulu Hawkins Braghetta typifying *Darkness*.

Exposition Architects, also Art Association Members, are Arthur Brown Jr., President of the Association, and Ernest Wiehe.

We cannot dismiss the Exposition without a word of tribute to the landscapists who have transformed this man-made island into gardens and flower beds of colorful beauty. As we walked through the crisp November sunshine, the scent of huge magnolia trees in full bloom, the foliage in the grove of lovely tree ferns seemed to us a miracle of accomplishment. Only a few months ago this island was composed of salty earth excavated from San Francisco Bay, and when last we visited it, clear water was still being pumped through the soil to fit it for planting.

Taking into consideration the many points of view that entered into the design of the enterprise, the Exposition is presenting an ensemble of surprising beauty. As we crossed the Bay back to the city, one of but few passengers on the early ferry, there lingered with us that indefinable quality of expectancy that seems to permeate the Fair Grounds. We reviewed, in retrospect, the excellent design of Donald Macky's *Elephant Towers*, the thousands of tiny budding plants that are already mixing together to form a *Persian Shawl of Flowers;* the innumerable vistas of sea and sky in background, and behind it all the tall towers of the Bay Bridges, the completion of which the Exposition is celebrating.

The challenge as presented, has been more than met—and to the artists who have played so important a part we offer congratulations.

Student Exhibition

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tinez; Crafts, Charles Garrison; Water Color, Robert Bach.

Student Body Awards: Oil Painting, Beverly Leslie; Graphic Art, Milvia Boak; Sculpture, Angus Robertson; Crafts, Mary Slate; Water Color, Torcom Bedayan.

Alumni Association Awards: Oil Painting, Frank Taira; Graphic Art, Robert Bach; Sculpture, Joanne Clark; Crafts, Rosamund Stricker.

An anonymous award for water color was presented to Beverly Leslie.

Juries for the Art Association and Student Body were: Oil Painting, Sculpture and Water Color: Lee Randolph, Spencer Macky, Ralph Stackpole.

Graphic Art: Nelson Poole, Paul Forster, Ray Bertrand.

Crafts: Marion Hartwell, Ruby Adair, Laura Hunt.

The Alumni Association Jury was as follows: Anne Bailhache, Ruth Wakefield, Rose Pauson, Earl Daniell, Theodore Poles.

The Exhibition will remain on view every day (except Sunday) until January 21.

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Current Exhibitions in Local Galleries

Amberg-Hirth, 165 Post Street: Exceptional Gifts, designed and executed by California Artists.

Artists' Cooperative League, 166 Geary Street: December 1-15, Oils, by Mildred Compton.

California Palace of the Legion of Honor: December 1 through 31, Portraits, by Mary Curtis Richardson. Continuing through December 14, Paintings, by Maryland Artists.

California School of Fine Arts, 800 Chestnut Street: Throughout December, Annual Exhibition of Students' Work, self-juried and self-hung.

Courvoisier Galleries, 133 Geary Street: Throughout December, Walt Disney Originals, Schreckengest Ceramics, Balinese Sculpture and Wood Carvings.

De Young Memorial Museum, Golden Gate Park: December 1 through 31, Exhibition of Photographs, by Johan Hagemeyer. Prints from the Albert M. Bender Collection.

Gump Galleries, 246 Post Street: Continuing through December 5, Lithographs, by Stow Wengenroth. December 5 through 31, General Exhibition.

Oakland Art Gallery, Municipal Auditorium, Oakland: December 8-31, Exhibition, by the Thirteen Watercolorists. Selections from Permanent Collection.

San Francisco Museum of Art, War Memorial, Civic Center: Throughout December, Paintings, Sculpture, Drawings and Prints from the Albert M. Bender collection. Continued through December 11, Paintings, by William Keith. December 13 through 31, Drawings, by Charles Stafford Duncan, from the Albert M. Bender Collection.

San Francisco Art Association Gallery: Through December 6, Pastels, by Marion Cunningham and Sculpture, by Adaline Kent. December 7 through 20, Drawings, by Avis Zeidler.

The Museum will be closed December 25, 26, and January 1, 2.

Vera Jones Bright Gallery, 165 Post Street: Continuing to December 5, Lithographs, by George Gaethke; Sculpture, by Clarence Bales. Paintings on Celluloid, by Marion Gates.

Willard E. Worden Gallery, 312 Stockton Street: During December. De Luxe Signed Artist's Proofs of the work of Hovsep Pushman, limited edition.

Saturday Sculpture Class to Open

The California School of Fine Arts announces a new Saturday morning class in sculpture beginning with the Spring Term. January, 1939.

Ruth Cravath Wakefield, well known sculptor and teacher, will be in charge of these classes, which will be open to both children and adults. Mrs. Wakefield is well equipped, having formerly taught at the Art School, in the Art Department of one of the local private schools and in her own studio. Her sculpture is included in many fine private collections and prominent commissions include a bas relief for the San Francisco Stock Exchange and sculpture for the Golden Gate International Exposition.